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Want to improve your Ballroom Dancing?

THEN BE SURE TO READ THE STORY OF THE NATIONAL SMOOTH DANCERS, INC.

CONTRIBUTORS

Peter Craig Raymond is another newcomer to the ever-growing writing ranks of the DANCING STAR. Living in London, England, he is at present editor of BALLET DANCER. He is on the staff of BALLET TODAY as well as broadcasts weekly over BBC. He is dance critic for BBC, HEIRESS, and BRITAIN TODAY. We hope you will enjoy his future writings in the DS.

W.G.Raffé, has been London correspondent for DANCE as well as contributor and critic for a number of English publications. He has also published several books on dance. He has appeared in the DANCING STAR before with his interesting articles and highlights on dance and dancers and will continue to appear from time to time.

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Dancing Star

JULY 1952 FIFTEEN CE
Volume 2 Numbe

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ON THE COVER:
National Smooth dancers in one of their 'Precision Dances'. Left to right: Stella Warner & Max Bertram Ruby & Jack Glenn, Joyce Jackson Jack Jackson, Rae & Elbert Johnso Virginia & Gordon Crawford.

PHOTO CREDIT:
National Smooth Dancers photograp ed by Gordon A. Crawford.

Editor Gordon Keith
Associate Editor Barbara Henson
Feature Editor David Storm
Advertising Manager S. J. Paul

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-ADVERTISING RATES ON REQUEST-

Dance Lines

by Gordon Keith

NATIONAL SMOOTH DANCERS INC., AND WHAT THEY STAND FOR....

Last July we were extended an invitation to attend the first annual convention of the NATIONAL SMOOTH DANCERS INC., in San Francisco. At the time, the name N.S.D. was no more than a vague name in the back of our mind. However, after observing this group in action, it didn't take us long to realize that here were pleasant, serious-minded couples vitally interested in one thing... *good Ballroom dancing.*

Attired in formals and semi formals, they laughed, danced, and mingled with each other as though they had grown up together. (A sight, I'm sure you will agree, is comparatively unknown among the average public ballroom groups.) Later in the evening some ten or twelve members from the Los Angeles Chapter of the N.S.D. went through a series of dance patterns and figures with all the ease and grace of professionals.

Following this were several dance contests, with members of different Chapters competing against each other. The striking thing about these contests to this observer was the gracious manner in which they were conducted, with the losers retaining the same friendly spirit as that of the winners.

By the time the evening was over we had come to the unanimous conclusion that:

Here was a group of amateur Ballroom dancers who had banded together in an effort to expand their knowledge of graceful, social dancing...

Here was a group who were doing for Ballroom dancing what countless thousands throughout the country have been doing for Folk dancing...

Here, too, was all the gayety sparkle and friendliness so prevalent in the average Folk dance groups...

Why, then, we pondered, had not something been done to help bring such a congenial dance group and their activities to the attention of other Ballroom enthusiasts? Why wouldn't it be practical to exploit a Ballroom dance program with the same exuberance used in exploiting the Folk dance groups?

With these thoughts in mind we contacted the officers of the N.S.D. requesting additional information on their organization. The article on page 4 is the result of our talk and personal observations plus a collabor-

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DANCERS---

or UNREASONABLE FACSIMILES?

By Gene Cannady

Dancing schools are infested with students of two or three years training who consider themselves dancers, but who never dance. They overlook an important fact: there is more to the art than bar work and stretching exercises. There is also *dancing*.

Dancers who never perform are not dancers-they are *reasonable facsimiles*, or rather, *unreasonable facsimiles*....

Unless you take lessons merely for the health benefits, you should perform whenever and wherever possible. To actually dance publicly gives you important training--training you can get in no other way.

For one thing, it helps to build self-confidence. You learn that stage fright--ghastly though it seems--can be minimized, and will not certainly and undoubtedly ruin your performance. Stage fright is partly the fear of making a mistake. The more you fear it, the more likely it is to happen. Once you realize that a public mistake doesn't necessarily demand hari-kiri, your fear will begin to disappear, and with it will go the mistakes.

Dancers' lives are usually filled with auditions, and an important audition can be nerve-wracking at best; particularly is this true for the dancer who has had little or no previous public experience.

Dancing before an audience also affords you an opportunity to experience the varied, and oftimes trying conditions which professional dancers must take in their stride. The soft lighting you had planned may become at the whim of some hard-headed electrician, a glaring spotlight. The pianist (who is provided by the management) may play your music at half, or twice the tempo you rehearsed it. The stage may turn out to be but one quarter the size you need...These are but a few of the many irritations which confront the performing dancer.

Finally, public performances give you the chance to test yourself for one of the most important qualities in dancing: your reaction to the emotional stimulus of an audience. This is important because it's catching. An audience will immediately react to your mood. If you are too awed to lose yourself in the dance, your work will be stilted and uninteresting. But if you are stimulated, the excitement you feel will spread and your audience will be more likely to overlook your technical deficiencies.

Remember this, if you're really serious about becoming a dancer--then *dance!* Dance where ever and whenever you can. Dance

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DANCE TEACHERS' ASSOCIATIONS

YOU ARE WELCOME TO SEND NEWS OF YOUR ASSOCIATION TO THIS COLUMN.

The CECCHETTI COUNCIL of AMERICA, INC., held a seminar June 22nd at the Rozelle Frey Studio. Teachers in charge were: Mona Frances (Dobson), Patricia Olmstead, and Ann Toland. Reception Hostesses were, Margaret Ketchum and Rozelle Frey. Registrar, Germaine Ballou.

DANCE TEACHERS' CLUB of BOSTON will hold their annual training school for young teachers and, prospective teachers as well as refresher courses for established teachers, the last week in August at Hotel Bradsford, in Boston. The Convention will be the first week of Sept. Lila Frances Viles is chairman of Public Relations for the Club.

DANCE MASTERS of CALIFORNIA held their 31st Annual Convention June 30th thru July 4th at the St Francis Hotel in San Francisco. Faculty included: Demy Hicks, Children's Work; Nico Charisse, Ballet and Character; Guillermo del Oro, Ballet and Character; Bill Cassidy, Acrobatic; Gerald Girard, Exhibition; Ballroom; L. Rene, Ballroom; Mary Jane Hill, Tap Production.

ASSOCIATED DANCING TEACHERS of SOUTHERN CALIFORNIA held their Annual Convention (30th) July 6th thru the 10th at the Hollywood Roosevelt Hotel in Hollywood. Faculty members included: Margarita Otero, Latin Rhythms; Charley & Margaret Baker, Ballroom; Agnes Ward, Children's Tap; Bebe Carpenter, Baton; Eddie & Margaret Gay, New Mixers; Phillip Anthony, Ballroom Rumba; Louis Da Pron, Tap; Olga Ziceva, Ballet; Trinidad Goni, Spanish; Sujata & Asoka, Dances of India; Mary Tiffany, Modern; Gladys Bowen, Ballroom; Herbert Glass; Ballroom; Bert Prival, Character; Howard Ruppre, Teen-Ballroom; Paul Petroff, Ballet; Audrey Share, Ballet; Margaret Ketchum, Hawaiian; Eugenia Hoffer, Children's Dances; Margit Tarasoff, Ballet Combinations and Mary Jane Hill, Production Number.

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NEWS in the WORLD of DANCE

Paris Plays Host

Paris played host to a number of top-flight dance units during the month of June. Among them were: New York City Ballet, at the Theatre Des Champs Elysees; Carmen Amaya and her Flamenco Dancers at the Theatre de L'Etoile; Ballet Marigny at the Theatre De Marigny (this is a new French ballet group); Latin American Ballet troupe under Joaquin Perez Fernandez at the Theatre De Paris, and the Marina De Berge troupe holds forth at Theatre De L'Humour. Still at the Opera is The Opera Ballet under the direction of Serge Lifar.

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$4,000,000 Gamble

Sam Goldwyn gambled a neat $4,000,000 on the French ballerina, Jeanmaire. She was the dancer selected by Goldwyn to replace Moira Shearer as prima ballerina in the recently completed 'Hans Christian Andersen" movie.

Howard Hughes holds Jeanmaire's contract. He signed her after having seen her dance in 'Carmen'.

On first thought one might be inclined to doubt that there was ever any gamble connected with such a talented dancer. But when you stop to consider the fact that until ten months ago, Jeanmaire spoke no English, and even today still retains much of her native accent, and that she had never before faced a motion picture camera, and add to this the fact that when she reported on the Goldwyn lot she hadn't danced a step for at least six months, due to a serious auto accident which injured one of her legs, causing her to be operated on; total all these factors and it's easy to see just where the gamble came in.

However, those who have seen the completed picture declare that Sam Goldwyn's four million dollar gamble has turned into a sure bet.

Dancingly Yours,

Beatrice de Baltazar

HOLLYWOOD CRITIQUE....

Collectic Lester Horton puts a whole lifetime of rich background into his new CHOREO '52 program at Dance Theatre, here in Hollywood. In fact with this new program Dance Theatre returns to the original theatre concepts and policies of its Director, Lester Horton. These policies go back some twenty years of constant and consistent works. Mr. Horton's choreographies during these past years range from the epic spectacle, (STRAVINSKI'S SACRE DU PRINTEMPS), Hollywood Bowl 1938, to night club revues at Earl Carroll's. Keynote to the all-new show CHOREO '52 is variety of subject, style and mood, ranging from Duke Ellington's spirited 'Liberian Suite', a slapstick of '7 Scenes with Ballabilli' and the one-act choreodrama, 'Prado de Pena'

The first work on the program, '7 Scenes with Ballabilli' is done in the tradition of commedia dell'arte and captures the delightfully disrespectful essences of the days of the commedia when such material furnished entertainment during intermission. Although performed with remarkable vitality I found the dancers just a bit too young in their interpretation of this impertinent satire.

Ellington's twenty-five minute concert piece was last on the program and provided the intriguing musical framework for this major work. Here, Horton's choreography shows the strong influence of his former dance master, Misha Ito. The rhythms in the music are terrific but of very difficult meter. The entire piece builds up in impact, serving as a potent climax for the evening. At one time females of the ensemble dance in knit tubing that covers them completely except for their heads; this is most effective, besides being unique.

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CARMEN de LAVALLADE as YERMA and RICHARD D'ARCY as VICTOR in LESTER HORTON'S 'Prado de Pina', a one-act dance-drama based on LORCA'S tragedy, 'Yerma'.
-Photo by CONSTANTINE-

Television In Britain

W. G. RAFFÉ

DANCE of every kind has been frequently used in Britain for entertainment for Television. However, TV has not yet become a serious menace to the movies, as it has in the U.S. This was in part, foreseen, but the only sizable action taken to combat TV by the movie moguls was to forbid renting of films to broadcasting stations in the U.S.

That was an easy one to meet; the stations turned to Britain for hire of suitable films. Dance films are particularly suitable for TV, but the Hollywood gaze is firmly fixed on musicals.

Dancers in Britain have been getting more extended and more frequent engagements at the London TV studios at Alexandra Park. However, the studios here are old and too small; they will not admit much more than 'ballet intime'--the small scale ballet that is, despite stage limits, highly suitable for efforts in Modern Dance.

We have seen cabaret style work; excerpts from classical ballet; and even attempts at Sylphide, in addition to certain to certain sectors of folk-dance, mainly oriental phases. Currently the most acceptable numbers come from teams or small companies--this allows the cameras a closer range, while still containing the whole scene.

Thus an excellent program was offered by Angelo Andes with Consuelo Carmona in their well known Spanish dance numbers. Andes is currently the choreographer for all Spanish numbers at Covent Garden and Sadler's Wells. They trained the Basque dancers, one of whom has joined a permanent company.

In the U.S. some time back, the New York Theatre Ballet gave a program. Unfortunately the TV producers do not always obtain the best advisory help, and in this instance there was too much endeavor merely to reproduce the theatre form of ballet in the confines of the TV studio. Apart from limits of sheer space, the interruption of single vision from the spectator--caused inevitably by the basic camera medium--alters the entire perspective.

Since the addition to BBC resources of Lime Grove Studios, where the space (once used for film production) is adequate, we hope to see a gradually improved series of TV ballet and dance. The opening of a powerful new transmitter in Northern England now gives coverage to another 12

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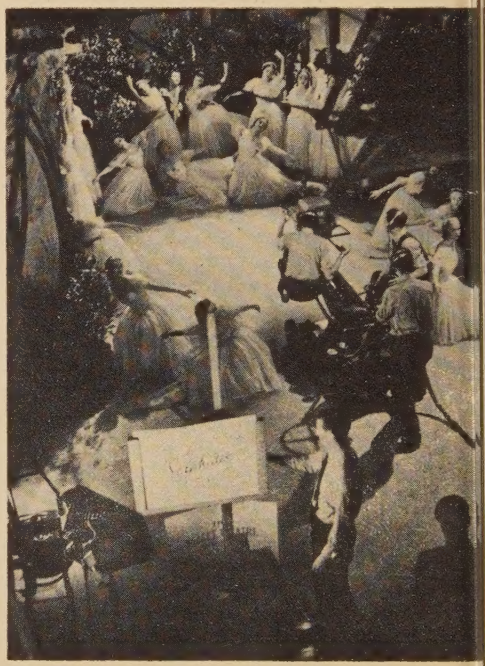

The New York Ballet Theatre Co. in final scene of Sylphides at Alexandra Palace in London TV Studios. -W.G.Raffe-

LONDON LINES

by PETER CRAIG RAYMOND

A few Saturdays ago a 24-year-old London girl faced trial. Not in court, nor for any misdeed. Rosemary Lindsay left a star dressing room at Covent Garden for the first time in her life and made her way through the arc-lights and cables to the huge stage. Not very frightening? Well, you know the rule about not looking back down a ladder... if Rosemary could have seen over the footlight's glare she would have found the upturned faces of a score of critics. A little further focussing and Dame Ninette De Valois, Sadler's Wells director, could have been seen. Not frightening? Not much.

Rosemary was on trial as a soloist. Could she mature into the ballerina rank? That was the critic's question and De Valois' decision. She had given the role of Princess Aurora in THE SLEEPING BEAUTY as her test piece. The role first danced by Carlotta Brianza sixty years ago and, later, by Pavlova, Spessivtzeva and almost every ballerina since. Diaghilev introduced the work to London in 1921, five years after Anna Pavolva brought it to the United States. Margot Fonteyn revived the role and the the ballet in 1939 with the Sadler's Wells organization.

Thirteen years ago almost to the day! Margot Fonteyn, herself, sat in the audience watching this new princess battle for crown and laurels.

I think Rosemary Lindsay made a good try at both....

Interesting sidelight was thrown this week on the incredible Serge Golovine of the De Cuevas Ballet. Serge, his brother recalls, used to spend his every morning in ballet class. Not satisfied with this, he was found one afternoon doing 240-repeat, 240 pirouettes without a break!

I don't know how much energy that represented, but I do know that Golovine spent every afternoon practicing alone, without even a piano, in this way. His power and elevation were the revelations of 1951. I wrote of him at the time: 'The only young male dancer who merits the word 'great.' And again, as always, the background years to the over night triumph have been spent in work, work, work...yes, it is still the only way to the top...

Late in the week I met Lydia Lopokova. Read any history of any Massine ballet of the early years. Lopokova is almost certainly the original dancer. She created the main role in Massine's first successful ballet THE GOOD HUMORED LADIES in Rome, 1917. She introduced PETROUCHKA into the U.S. Her name is on the first programme of THE SLEEPING BEAUTY in

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BACK ISSUES OF THE *DANCING STAR* MAY BE ORDERED AS FOLLOWS: January, February, March, 1951 50¢ each. April, May, 1951 35¢ each. (All other back issues may be had at 15¢ each. Prices subject to change without notice.)

A bound volume of the DANCING STAR containing all of the magazine's issued for the year, 1951 (Vol. 1, Numbers 1 through 12) may be had by sending Check or Money Order for $10. to DANCING STAR, 376 Almaden Ave., San Jose, Calif.

NEWS BRIEFS

Agnes De Mille is quoted by columnist, David Dempsey as saying: 'An education is usually harmful to a dancer. What is needed is not a good head, but a good calf.'

Dancer, Evelyn West, started something new when she began a 'strip concert' tour of 20 American cities. She claims the tour was 'inspired' by the one-person success shows of Cornelia Otis Skinner and Charles Laughton.

Square dancing has been unsuccessful in Scotland. This is mainly due to the fact that Scotland's old-time traditional dances have never died out.

Elizabeth Larner, 19, a chorus girl in London's 'Kiss Me Kate' got the chance most dancers dream about--an opportunity to step into the lead when the star of the show lost her voice and the understudy took ill just before curtain time. Elizabeth volunteered for the lead and got eleven curtain calls.

August 21st will see the world premiere of the new John Cranko ballet 'Reflections' by the Sadler's Wells Co. The Ballet concerns the tragedy of an egotist who creates his own world and then is unable to escape from it. Elaine Fifield and David Poole have the leads.

The original Ballet Russe is signed to play the Teatro Iris in Mexico City this August. Later the troupe will tour Mexico.

Ted Shawn opened his 11th Annual Jacob's Pillow Dance Festival season, June 27th. Fifty-four performances will be given during the 10-week season which ends August 30th.

Igor Yousekevitch, leading dancer of the Monte Carlo Co., has been signed by Arthur Freed for 'Invitation to the Dance', which Gene Kelly is doing in Europe. Gene writes, stars, directs and choreographs the picture.

The old-fashioned American square dance has become the newest British dance-craze. One London Dance hall advertised: 'Genuine American square dancing tonite! Yippee! Leave your spurs and pistols to home.'

Bullets and Ballets can't mix, according to the New York Police department. Lewisohn's Stadium music directors asked permission to fire a pistol as required by the musical score at the start of the famous

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AMERICAN SOCIETY OF TEACHERS OF DANCING

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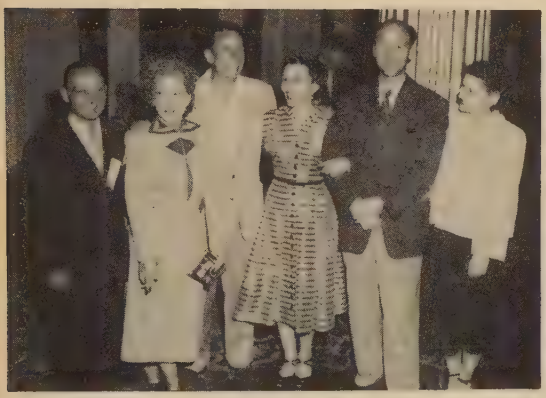
Nico Charisse and his assistant Zita conducting a class in Ballet at the D.M.C. Convention.



Those smiling faces of the Dance Masters of California officers could mean they're pleased with the success of the organization's 31st Annual Convention which was held in San Francisco at the St Francis Hotel in July. Left to right: Vernon Russell Olga Ziceva, Heston Beaudoin, Lodena Edgcumbe, Stanley Kahn and Florence Beaudoin.

Gerald Girard demonstrates a step with Barbara Henson during Ballroom session of the D.M.C.

-Photos on this page by Bill Cogan-

The Story Of The——

National Smo

By

The NATIONAL SMOOTH DANCERS came into existance in 1937, when a few dance-minded Los Angeles gentlemen banded together for the purpose of improving their social dancing. Weekly practice sessions were held in their homes, with the evenings devoted to learning and polishing new steps. But what was even more significant were the many hours spent in perfecting a smooth, graceful Ballroom style.

It wasn't long before the little group began to grow in membership and by the end of the year its male and female membership had reached equal proportions.

N.S.D. INCORPORATES

In 1947, with its membership at an all time peak, the members voted to incorporate. Thus, in November of '47, the group became officially incorporated under the name of NATIONAL SMOOTH DANCERS, INC.

It wasn't long before other dance clubs were formed in San Diego, San Francisco and Fresno, California. They too, became affiliate members of N.S.D. To date there are some dozen or more new clubs forming throughout the country, all with an eye toward affiliating with the parent organization.

N.S.D. ACTIVITIES

Each Club, or Chapter, has its yearly social calendar which includes an annual dinner dance, a two-day excursion to Catalina Island, (held the latter part of July) and a huge Christmas party, plus many monthly activities. Last year (1951) 162 members made the Catalina trip where dancing and dance contests were held in the main ballroom. So impressed was the management over their impressive appearance as well as the general public's interest in the activities of the N.S.D. that they were invited to return this year...all expenses paid.

Dancers, Inc.

Their Past, Present And Future——

ORM

LOS ANGELES CHAPTER FIRST TO INAUGURATE 'PRECISION GROUP DANCE TRAINING'

The Los Angeles Chapter was the first to introduce 'Precision Group Training' as a part of their monthly activities.

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Front row, left to right: Lucille & Morton Marcolesco, Ruby & Jack Glenn, Virginia & Gordon Crawford. Back row, left to right: Rae & Elbert Johnson, Stella Warner & Max Bertram, Joyce Jackson & Jack Jackson (not Mr. & Mrs.) Florence Scholtens & Jim Cummins.

DANCINGLY YOURS
(from page 7)

The highlight of the evening was 'PRADO DE PENA' (Field of Pain) taken from Garcia Lorca's YERMA. This, a choreodrama in six scenes fashioned by Horton around the theme of the earthy peasant woman who yearns for children, yet faces the dilemma of an impotent husband and prevailing rigid morality.

The lovely Carmen de Lavallade gives the lead a most tender interpretation. With her bright expectancy and incredible ardent eagerness she flows through the phases of her dance portrayal of this spirit life, combatting the death-in-life of materialist values. She holds her audience spell-bound while she translates the motivations and relationships in dance terms of Spanish women caught in similar milieu, and she finally, in desperation strangles her impotent husband. James Truitte serves well as the second lead. Miss de Lavallade, although yet in her teens, establishes herself among the great dancers with this competent work of her Director.

Throughout the whole performance the decor is outstanding, the colors and costumes are excellent and the lighting in spots is nothing short of genius.

Last month Fanya Chochem Sage appeared in concert with her group at the Wilshire Ebell Theatre. Mary Bryan did a good job as usual for her client in publicizing and filling the house. Fanya Sage's work shows much deliberation since I last saw her some years ago. Miss Sage depends entirely on her upper body movements to sell her dance, and although she takes a good deep breath and delivers a strong punch at the end of her numbers, much is yet to be expected before one could call her a finished artist. Her leg movments have no extension whatever she tries to conceal this fact with quick, jerky, little running steps that are for the most part, vague. She needs top advice about hair-do, costume colors and designs.

Her 'Hungry Blues' was done
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NEWS BRIEFS
(from page 10)

'Slaughter On Tenth Avenue' ballet music at a concert given last month--but the police vetoed the request, citing a municipal code prohibiting the firing of any weapon.

London Records has recently released the first complete recording of Tchaikovsky's 'Swan Lake Ballet'. The recording was made by the London Symphony Orchestra under the direction of Fistoulari, former ballet director of the Ballet Russe de Monte Carlo. The recording was made on two, 12 inch LP's. Previously 'Swan Lake' was available only in abbreviated form.

Perhaps the most spectacular sequence in the recently completed 'Hans Christian Andersen' film which stars Danny Kaye Farley Granger and Jeanmaire, is the 17 minute ballet interpretation of 'The Little Mermaid' which was choreographed by Roland Petit and supported by a Corps de Ballet of 28 boys and girls.

NATIONAL SMOOTH DANCERS
(from page 13)

The purpose of this type of dance training is to teach couples, usually 12 or 15, to dance various dances in perfect, eye-appealing formations.

The past year has seen the newly formed 'Precision Dance Stylists' learn, and publicly perform, beautifully executed group dance routines in the Waltz, Foxtrot and Latin American dances. Their choreographer is Charley Baker, President of Dancers International and one of the most enthusiastic supporters of this trend of dancing.

At present, other Chapters of the N.S.D. are hard at work on Precision Dance Training and in the near future they too will be ready for public appearances as well as friendly competitions among N.S.D.'s various Chapters.

FIRST DANCE CONVENTION

September of '51 saw the Club's first Dance Convention which was hosted by the Golden Gate Chapter of San Francisco, in the Gold Room of the St. Francis Hotel. Business was second only to dance activities. Wherever the N.S.D. appeared in the City By The Golden Gate, they were royally hailed. Ballroom managers both in San Francisco and in the East Bay, extended the group a warm welcome.

This year's Convention is to be held in Los Angeles over the Labor Day week end with numerous activities being planned.

PURPOSE OF THE N.S.D.

The main objective of the N.S.D. is to further interest among the general public, as well as the Club's members, in *good* ballroom dancing. What might well be termed the 'by-products' of such an objective are: A growing friendship among all dancers and dance enthusiasts, entertainment for members, and the perpetual striving for a greater interest in *smooth, graceful ballroom dancing....*

To help bring these aims to reality, each Chapter hires a top-flight dance teacher to coach them as a group during their monthly meetings. Although non of the N.S.D. members are professional dancers, several of the group might well put to shame some of today's so called professionals.

MEMBERSHIP REQUIREMENTS

A general knowledge of basic ballroom dancing is the only dance requirement for mem-

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DANCE TEACHERS...

The pertinent information contained in the article, 'YOU OWE IT TO YOUR CHILD', should be read by the parents of every student and potential student of your school...

'YOU OWE IT TO YOUR CHILD' is a helpful means of orienting those enrolling in your school for the first time.

This brief, enlightening article answers such every day questions as:

"Is it all right if I give my child a few dance lessons just to see if he will like them?"

"Will I be expected to see that he practices?"

"What will dancing do for my child?"

"Should I let him discontinue his dancing lessons if he doesn't want to practice?"

These are but a few of the many questions answered in, 'YOU OWE IT TO YOUR CHILD'.

If you would like copies of this helpful article to give to the parents of *your* school, you may order them as follows:

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50, 2.50
100, 4.00
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Dancing Star
770 ALMADEN AVENUE SAN JOSE 10, CALIF.

LONDON LINES
(from page 9)

Britain in 1921 with Diaghilev.

Where did I find her? In a museum with the other legends? In regal state at home? No! I found Lepokova teaching her art and passing her experience into the grasp of a room full of youngsters. And where better for a great legend to be than shining the way on the path she has followed and triumphed upon?

SIDELIGHTS:

Neither of the new Sadler's Wells ballets are drawing houses, BONNE-BOUCHE and MIRROR for FOR WITCHES do not represent British ballet at its trying best....Modern dance is slowly capturing a widening circle of friends, American musicals being the best selling force....A new Negro dance group is forming in London, more details later.... Mambo is well in the dancing lead in British ballrooms....The junior Sadler's Wells Theatre Ballet, returned from America are limping a little but promising enough for a week's holiday to improve the standards....

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Amy Caroll, age two, appeared in the first group demonstration held at the Lester Horton Dance Theatre, Sunday June 20th.

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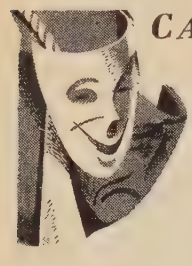

Peachie Kane

This is the 6th installment of an actual day by day diary written by dancer, Peachie Kane, who is at present furthering her theatrical career by studying at the Pasadena Community Playhouse. (Copyright 1952 by Danstar Press.)

Thurs. Nov. 1st

Tonight we went to see 'Once Upon An Earthquake' at mainstage. In it were, Byron Foulger, Madge Blake, Dorothy Stone and other noteworthy actors. One of the leads missed a cue and that, for me, is most unnerving. I always feel so sorry for the person that I can't concentrate on the play.

To me, the highlight of the evening was seeing Marge and Gower Champion in the audience. There was an excitement I can't explain. I don't think it was 'hero-worship', it was just that being so close to people like them makes things seem a little less impossible. That's a pretty hard sentence to figure out, but *I* know what I mean....

Fri. Nov. 2nd

I have a part in 'My Sister Eileen'. It's just a walk-on the part of a 'lady of easy virtue.' I always get kidded about getting parts like this, but I don't really mind. An actress has to be able to play any given role...

Tonight we went to see a Balcony show (2nd year students). It was excellently done. It's an odd sensation to see the kids you know so well, up on the stage and be able to forget who they are entirely because they've 'gotten into' character so completely.

Sat. Nov. 3rd

Shirley and I did our laundry and cleaned our room this afternoon. I'm glad Shirley is my roommate instead of that other girl...

Well--Mr. Binder finally came to see me. I had just about given up hope of ever hearing from him again. He and his wife came here about 6:30, right after I got home from dinner at the commissary. We had a nice talk. He said he had spoken to the casting director about me, and he wants a photo of me. Mr. Binder then asked for any publicity, pictures, etc., that I might have which would be of interest to the producer. I told Mr. Binder about our regulations here at the school, but he said that he was sure something could be worked out. He also said he would go with me when I went to the studio.

I was so excited just thinking about it that I could hardly contain myself. He told me that if I did work in the next picture I would probably have to ride a horse as it was a Western.

We had a school vaudeville show tonight which proved very good. We sure have a lot of talented people in this school. Neva and Nick(2nd year students) did a clown ballet to Spike Jone's recording of 'Cocktails for two.' All their own choreography, too...

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There was an unfortunate accident too. A lady I should judge to be in her late forties, did an act in which her head was covered, and she tripped over the mike cord and fell off the stage. It was horrible! We learned later that she wasn't seriously injured....

I made a lot of new friends last night. Very few of the 2nd year kids had ever seen me dance and they all acted so surprised. And one boy who had never even spoken to me before came up and talked on and on...It's wonderful being able to dance...an excellent way to make new friends.

Don Rollins went in to Warner Bros. today with another boy from the school. They read for a part in 'Four Chaplains' and were told that they'd be called.

Mon. Nov. 5th

This morning we rehearsed on mainstage. The set from the night before was still there. (Mother Isn't Strong) It seemed sort of sacrilegious treading same boards the professionals had the night before with our little amateur scenes.

Everyone is very tired at this point. It's amazing--these groups were thrown together only 3 weeks ago and now we know each other so well it's almost as though we were related. We are all hoping the scenes will be a success Wednesday. One thing we know--the students and teachers who come to see our play will be rooting for us every step of the way.

A sad thing happened today. A girl named Terry Borge started here this term. She is a fine actress as well as a beautiful singer. She loves her work. But today she told me, trying to hold back the tears, that her father had taken suddenly ill and she would have to leave school inasmuch as she is needed at home.

I can't think of anything more heartbreaking to a young theatrical aspirant than having to give up a career.

Tues. Nov. 6th

This morning I had an experience for which I am greatful, and yet, which I can't say I enjoyed. On the contrary, it was horrible! It was during dress rehearsal and we were to go straight through all the scenes. Well, ours was last, the stage was all set and we were given our cues. The first couple of minutes was all business, no dialogue. (The scene was from 'Desire Under The Elms' and one requiring a great deal of emotion.)

(to be continued next month)

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Waltz Clog King

Pat Rooney celebrated his 72nd birthday this year (July 4) as well as 60 years in show business.

Rooney's father, as most every tap dancer knows, was the original Pat Rooney who brought fame to the Waltz Clog.

Rooney's mother (Josie Granger) was a ballet dancer in the Rooney traveling musical shows. There were five children, four girls and Pat Jr. The younger Pat also married into an old theatrical family.

When the second Pat and his wife and partner, Marion Bent, had a son, the 4th of July Pat dropped the Jr., and passed it on to his son.

Junior, so his father says, does the best imitation of the original Pat Rooney.

At present, Pat Rooney the 2nd is a featured performer in 'Guys and Dolls'. Pat often appears on TV shows where he dances the old Waltz Clog to 'The Daughter of Rosie O'Grady'. Regarding his health he says that on his last trip to the doctor, he was informed that he had the pulse and the muscles of a 19 year-old boy.

At present he lives quietly in a Broadway hotel. Although he doesn't drink he smokes about 14 cigars daily. As for retiring he says:

'I won't retire as long as I can walk.'

Ballet Tours Costly

There will be less big-time Ballet on the road next season according to Variety.

For the first time in several seasons there will be no foreign classic troupe touring the U.S.

Three seasons back there were six major ballet units in New York. This Fall it looks as though only the New York City Ballet and Ballet Theatre will play the big city.

At the present writing only one will go on tour, Ballet Theatre. Even Ballet Russe de Monte Carlo which has toured the U.S. for the past 14 seasons without a break has no bookings for next year. The same is true of Sadler's Wells.

Sol Hurok, who for many years has been instrumental in booking top-flight domestic and foreign ballets, has none scheduled for next season. Even his rumored tour of the Royal Danish Ballet has so far failed to materialize.

The high cost of operation has scared off most of the big touring ballet companies. Ballet Theatre and Ballet Russe both dipped heavily into the red during last season's tours.

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DANCINGLY YOURS
(from page 14)

to a jolly number of Muggsy Spanier; it just didn't make sense to this critic. Chopinesque with music by Chopin is definitely not for her. 'Dream And Fulfillment' I found Miss Sage's best work; her little movements were fitting here. Her heart was in the theme and it told somewhat of a story.

Miss Sage's supporting cast was good. They were, Dancers: Libby Burke, Arun Evans, Joleen Justin, Edna Resnick, Frances Spector, Dikki Lerner, Larry Maldonado, Vocalist, Sam Brody with Gershon Kingsley at the piano.

Ballet Celeste, Merriem Lanova's Children's Ballet will be given at Redlands Bowl.

Ballet Russe de Monte Carlo opened the 1952 Greek Theatre Season here July 16th to 19th. Gertrude Tyven and Oleg Tupine appeared with the ballet.

We hear way down here that Lew Serbin was elated over the fact that Josephine Baker stopped in his Dance Art Company and purchased a big order before going to New York. La Baker was delighted with his grand stock. No wonder Lew's spirits soared when we all know her gowns have been made by the top French designers heretofore, and cost way up in the thousands.

Dance Theatre will announce audition date in July for two new scholarships to be given in the names of Duke Ellington and Bertha Miller English. Doors are open to all creeds.

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DANCE LINES
(from page 3)

tion with Virginia Crawford, Los Angeles secretary for N.S.D.

We hope you like it. Also, we should like to know your own reactions to this group of amateur Ballroom dancers whose one purpose is the joining together of others whose hobby and interest lie in *good Ballroom dancing.*

NATIONAL SMOOTH DANCERS
(from page 15)

bership- The initiation fee is $2.50 per member with a 75¢ monthly dues. The National Smooth Dancers Inc. invite the affiliation of new Ballroom Dance Clubs throughout the country. For additional information write to the secretary of the parent organization: Virginia Crawford, 9729 Lev Ave., Pacoima, California.

TV IN BRITAIN
(from page 8)

million viewers. It is unlikely that this medium will seriously diminish the wonderful popularity of ballet, now fully established in Britain. The Television form of Dance, when developed, must always be complementary and not truly competitive. This may prove true in the U.S., thereby creating an increasing opportunity for dancers who are adaptable.

DANCERS! OR UNREASONABLE FACSIMILES (from page 4)

at local entertainments, parties club meetings, school assemblies And don't worry about fees the beginning...keep in mi that you need an audience--pe haps even more than the audien needs you...As long as you don have to pay, you're ahead. A eventually the fees will com small at first, larger as y become more polished and bett known.

So find an audience a dance, dance, dance--but do *now!*

Studio Events

Luva Stratton, San Jos California Ballet teacher, he her Annual Dance Recital at t Montgomery Theatre on June 20t

The Branitzka Ballet Scho held a Dance Recital at the Ce tral High School of Need Trades in N.Y.City on June 8t

The Powell Moise School Dancing presented their studen in 'The Curious Toy Shop' June 9th at the Baton Rouge Hi School, in Baton Rouge, Louisian

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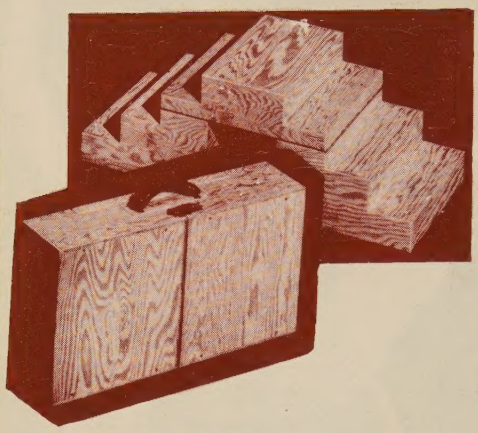

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